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Record Supplement

for

December, 1937

and

A Selected List of

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An Announcement

THE RESPONSE to our "Overture" of last month, the first issue of our Record Supplement, has been embarrassingly enthusiastic. We are delighted that it is so well liked and that so many correspondents have urged us to continue its publication on a permanent basis, but we are embarrassed by the impossibility of supplying copies to a vastly augmented mailing list at a charge barely sufficient to cover the cost of postage alone. Naturally, there are more people anxious to have the Record Supplement than who purchase recordings in large quantities from us. And the sentiment of our correspondents confirms our own wish that the Supplements be something better than a "blurb" sheet whose cost can be charged up to record sales advertising, yet on a more modest scale than a magazine demanding a high subscription rate and the carrying of outside advertising to give it independent support.

The compromise we have decided to adopt was suggested spontaneously by many of our friends who have talked and written to us about the Supplement: a nominal yearly charge for the Supplements and a suitable binder in which they may be preserved, a charge that does not attempt to cover the actual cost of publication but which will restrict the circulation of the Supplements to those sincerely interested in dependable and timely record information.

Beginning with the next (January 1938) issue of the Record Supplement, we shall issue no other bulletin or letter announcing or reviewing the new records, as this function will be that of the Supplement exclusively. Circulation of the Supplement will be restricted to actual subscribers. The yearly subscription rate will be \$1.00*, which includes not only the Supplements for twelve months, but an attractive and durable ring binder in which they may be saved for handy reference. A subscription blank is enclosed for your convenience.

(Those who have already sent in the 25c mailing charge mentioned in the first issue will of course be credited with this amount toward the regular subscription.)

*U. S. A. only. Foreign Subscription Rate, \$1.00 for the Supplements only, binder not included.

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Record Supplement for December, 1937

BACH

Cantata No. 65 (Sie werden aus Saba)—No. 6, "Nimm mich dir" & Cantata No. 85 (Ich bin ein guter Hirt)—No. 5, "Seht! was die Liebe thut." Georges Thill (tenor, in French) with orchestra conducted by Gustave Bret. 2 sides, 12" disc, No. C-9135M, price \$1.50.

It is not so unfortunate that the first recorded excerpt from the superb Cantata No. 65 should be sung in French as it should be sung in operatic style, a quality which overbalances the fine voice and excellent accompaniments in both these lovely arias.

Concerto (Piano & Orchestra) No. 4 in A major. Edwin Fischer and his Chamber Orchestra. 4 sides, 2-12" discs in Set VM-368†, price complete with album \$4.50.

The fourth Bach concerto, recorded here for the first time and by the same artists who gave us the superb set of the first concerto in D minor (VM-252), does not plumb the same profound depths, but it has much of the same drive and sparkle. If not quite as exciting it is nearly equally invigorating and heart-warming in this crystalline recorded performance.

Concerto (4 Pianos & Orchestra) in A minor (after Vivaldi) (3 sides). Pignari-Salles, Leroux, Dolet, Coppola (pianos) with Orchestra conducted by Gustave Bret. Cantata No. 106—Prelude (1 side). Orchestra—G. Bret. 2-12" discs in Set VM-366†, price complete with album \$3.50.

For all the vigor here, Bach for once is almost pedestrian and the lack of substance is not disguised as well by these pianists as by those in the more sensitive performance on T-SK1517/8. The odd-side selection is not as pertinent as that on the Telefunken set (the slow movement of the Vivaldi four violin concerto on which Bach's piano work is based), but it is one of the most touching and tender elegaic pages the old Cantor ever penned.

Concerto (Piano & Orchestra No. 5 in F minor—2nd Mvt. only (arr. Cortot) & Schubert: Litaneï (arr. Cortot). Alfred Cortot (piano). 2 sides, 12" disc, No. V-14612, price \$2.00.

Two attractive transcriptions that have been popular on Cortot's recital programs.

Motet No. 6—Singet dem Herrn. Westminster Choir (unacc., in English) conducted by John Finley Williamson. 4 sides, 10" & 12" discs, Nos. V-1845 & V-14613, price \$3.50 the pair.

This fine but difficult Motet was recently recorded in a scarcely adequate French version by Lumen; now we get it in English ("Sing Ye to the Lord") and one tortured hearing is enough to brand this the undisputed worst recording of the year. Ugly vocally, completely false in stylistic conception, the release of this performance is a direct insult to the intelligence of the record buying public.

The Organ Music of J. S. Bach Society, Volume II: 13 Chorale-Preludes. Dr. Albert Schweitzer (Ste. Aurélie, Strassbourg, Silbermann Organ). 14 sides, 7-12" discs in Set CM-510, subscription price \$14.00 (Parcel Post prepaid to any part of the U.S.A.).

Am Wasserflüssen Babylon, Christ lag in Todesbanden, Christum wir sollen loben schon, Christus der uns selig macht, Da Jesus an dem Kreuze stund, Erschienen ist der herrliche Tag, Jesus Christus unser Heiland, Liebster Jesu, Mit Fried und Freud', O Lamm Gottes unschuldig, O Mensch beweine dein Sünde gross, Schmücke dich o liebe Seele, Sei gegrüsst Jesu gütig.

The Ste Aurélie organ is a more suitable instrument than that used in the first volume of this series and the choice of Chorale-Preludes better suited to Dr. Schweitzer's style. The occasional passages for full organ do not come off very successfully and we miss the brilliant clarity of the recent Musicraft organ recordings, but there is so much of Bach's most intimate and heart-warming music here,

and it is played with such tender sensibility that no true Bachian can rest content without it. Here is a quite different Bach from the panoplied giant of Stokowski's transcriptions below, the Bach of whom Lawrence Gilman wrote "how lovely, how expressive, in his manner of varying the contour of the old square-toed hymn-tune—as if some burly, homespun German Lutheran of 1717 were suddenly revealed to us as a poet with sensitive face and hands, his eyes pitiful with the sense of human evanescence."

A Second Album of Orchestral Transcriptions by Stokowski. Philadelphia Orchestra conducted by Leopold Stokowski. 10 sides, 4-12" & 1-10" discs in Set VM-401, price complete with album \$9.50 (Parcel Post prepaid to any part of the U.S.A.).

Organ Passacaglia & Fugue in C minor (4 sides); Matthäus-Passion—Chorale "O Haupt voll Blut und Wunden" (1 side); Schemelli Gesangbuch—"Mein Jesu, was für Seelenweh" (1 side); Cantata No. 4 (Christ lag in Todesbanden)—"Jesus Christus, Gottes Sohn" (1 side); Unacc. Violin Sonata No. 2 in B minor—Sarabande (1 side); Orch. Suite No. 5 in D major—Air (2 sides).

The general public is sure to take this set to its collective heart as enthusiastically as it took the earlier Commemorative Bach Album (VM-243) by Stokowski; the more critical are likely to consider that the sturdy old Cantor is costumed here for a Beaux Arts Ball in even fancier tonal dress than the Maison Stokowski has turned out before. Playing and recording are the *dernier cri* in sonorous opulence. We like best the one attempt at simplicity: the moving transcription of Hassler's famous tune set by Bach as "*Wenn ich einmal soll scheiden*" in the *St. Matthew Passion* (also as "*Herzlich thut*" and "*O Haupt*"), titled here "*My Soul is Athirst*." But a fully accurate idea of this album as a whole can only be conveyed in the fragrant phraseology of the accompanying leaflet: "Phrases impalpably delicate, pathetic beyond words and colored beyond description, float in the air like prayers, and of them is created an atmosphere of reverend longing, of pathos and of tenderness almost too beautiful to bear."

Prelude (unspecified) & Tarrega: Etude in A major. Andrés Segovia (guitar). 2 sides, 10" imported disc, No. G-DA1555, price \$2.00.

The Bach piece is not from the unaccompanied Violin Sonata No. 6 as the labelling "*Präludium*" might indicate, but turns out to be a transposed version of the first movement of the unacc. Cello Sonata No. 1 in G major. Both it and the Tarrega Etude have a melodious simplicity well suited to the guitar. Segovia plays them very neatly indeed, but there is none of the exciting tonal variety of Oyangueren's recent releases.

BEETHOVEN

Concerto (Piano & Orchestra) No. 1 in C major, Op. 15. Walter Gieseking and the Berlin State Opera

Orchestra conducted by Hans Rosbaud. 8 sides, 4-12" discs in Set CM-308, price complete with album \$6.00 (Parcel Post prepaid to any part of the U.S.A.).

It is hard to believe that some five years have slipped by since Schnabel started his series of Beethoven concerto recordings. Time gives Gieseking a big recording advantage here and where he failed to match Schnabel in the "*Emperor*," he is definitely preferable in the happy-go-lucky, lyrical First. The orchestra is not quite as delicate and musicianly as the soloist, but no one is likely to be dissatisfied with this delightful version of one of Beethoven's most appealing minor works.

Quartet (Strings) No. 14 in C sharp minor, Op. 131. Busch String Quartet. 10 sides, 5-12" discs in Set VM-369†, price complete with album \$10.00 (Parcel Post prepaid to any part of the U.S.A.).

Few will need reminding that this is generally considered to be the greatest of the Beethoven quartets, indeed of all his works, and one of the loftiest pinnacles of all music, a work that might well have been in Santayana's mind when he wrote "its ecstasy without grimace, its submission without tears, will hold heaven and earth better together—and hold them better apart—than could a mad imagination." The fine qualities of the Léner set of Op. 131 (CM-175) are marred by spots of tonal laxness and oversweetness; the Busch performance is not flawless, but it catches better the masculine tenderness of the music, and its directness, virility, and sensibility are revealed in perfectly transparent recording.

The Beethoven Piano Sonata Society, Volume X: Sonata No. 29 in B flat major ("Hammerclavier"), Op. 106. Artur Schnabel (piano). 12 sides, 6-12" discs in Set VM-405, subscription price \$12.00.

The imported pressings were available last February and there seems little reason for singling this volume for domestic release. Schnabel stands up to the monumental work bravely, but the recorded piano tone is meager and not too attractive. Kempff's version (Set BP-4) is rather more romantic in conception, but it is far more sonorously recorded and on the whole the preferable choice.

Trio (Violin, 'Cello, Piano) No. 5 in D major ("Geister"), Op. 70, No. 1. Yehudi Menuhin, Maurice Eisenberg, Hephzibah Menuhin. 6 sides, 3-12" discs in Set VM-370†, price complete with album \$6.50 (Parcel Post prepaid to any part of the U.S.A.).

The "ghost" of the sub-title puts in an appearance only in the shadowy Largo and the rather obvious melodrama of this section is entirely missing in the buoyant first and third movements. The music never strikes deep, but it has many engaging melodic turns and a spirited rhythmic pulse. Recorded several times before, it has never been done in such clean and genial fashion as by the Menuhin-Eisenberg ensemble. The 'cellist, new to records, is a real find, with talents and taste fully worthy of the gifted Menuhins.

Berlioz: Le Carnaval Romain Overture, Op. 9. The Boston "Pops" Orchestra conducted by Arthur Fiedler. 2 sides, 12" disc, No. V-12135, price \$1.50.

A dashing recorded performance in Fiedler's best style, but hardly comparable with the extraordinary Beecham version (C-68921D).

Bloch: Sonata (Violin & Piano). Harold & Marion Kahn. Berkley. 8 sides, 4-12" discs in Set GT-3, price complete with album \$6.50 (Parcel Post prepaid to any part of the U.S.A.).

We are still waiting for *Schelomo*, but meanwhile the enterprising Gamut Company adds the remarkable Violin Sonata (1920) to the scant and still unrepresentative recorded Bloch repertory. This ranks with the Piano Quintet in significance, revealing the rhapsodic, richly barbaric qualities so distinctive of Bloch's best work. Mr. & Mrs. Berkley, who have long specialized in its performance, lose nothing of its fierce energy and glittering brilliance, augmented here by uncommonly powerful recording.

Boteldieu: Le Calife de Bagdad—Overture & Gounod: Mireille—Overture. Vienna Symphony Orchestra conducted by Paul Kerby. 2 sides, 12" disc, No. C-69065D, price \$1.50.

Vivacious but none too polished performances of two familiar French light overtures.

BRAHMS

Capriccios in B minor, Op. 76, No. 2 & D minor, Op. 116, No. 1; Intermezzos in A minor, Op. 116, No. 2 & C major, Op. 119, No. 3. Wilhelm Bachaus (piano). 2 sides, 12" disc, No. V-14516† price \$2.00.

A pleasing encore disc for Bachaus' recorded Brahms recitals in VM-202 and VM-321. The B minor and C major pieces are familiar on discs as well as in concert; the other two are recorded for the first time.

Concerto (Violin & Orchestra) in D major, Op. 77. Fritz Kreisler and the London Philharmonic Orchestra conducted by John Barbirolli. 9 sides, 5-12" discs in set VM-402, price complete with album \$9.00 (Parcel Post prepaid to any part of the U.S.A.).

Those who admire wholeheartedly the Kreisler-Barbirolli Beethoven Violin Concerto and Kreisler's old set of the Brahms (VM-36) are sure to delight in this re-recording. For us, however, the Kreisler version still lacks the sensitivity and verve of Szigeti's (now badly in need of re-recording) or the balance and warmth of Kulenkampff's (T-E2074/8). There is sound merit here, but it is a bit on the solid side: for all the familiar rich-hued tone, the brilliance of Barbirolli's accompaniment and the splendid recording, we are not convinced that this is the last gramophonic word on the popular Brahms Concerto.

Sextet (Strings) No. 2 in G major, Op. 36. Budapest String Quartet with A Hobday (2nd viola) & A. Pini (2nd 'cello). 8 sides, 4-12" discs in Set VM-371†,

price complete with album \$8.00 (Parcel Post prepaid to any part of the U.S.A.).

This badly needed first electrical recording of the Second Sextet is not likely to be as popular as the Pro Arte-Hobday-Pini version of the First (VM-296), for the music is less frankly appealing. But it is far subtler and more ingenious contrapuntally, and holds deeper attractions for confirmed Brahmins: the seldom extravagant Tovey is spurred to find it the "most ethereal of all Brahms' larger works... penetrated by sunshine which the shadow of the unearthly pathos of the slow movement eclipses only to reveal the corona and the stars." One doesn't have to be enraptured to that extent to recognize the significant place the work holds in Brahms' output or the importance of this admirable performance in the gramophonic repertory.

Die Mainacht, Op. 45, No. 2 & Schumann: Der Nussbaum, Op. 25, No. 5. Marian Anderson (alto, in German) with piano accompaniments by Kosti Vehanen. 2 sides, 12" disc, No. V-14610, price \$2.00.

Miss Anderson was never recorded in more enchanting voice than here, but both songs are taken too slowly and somewhat laboriously. Nevertheless, a record for *Lieder* collectors to hear.

Cambini: Quartet (Strings) in D major (arr. Torrefranca) (5 sides) & Paganini: Quartet (Strings) in E major—Menuet only (arr. Zuccarini) (1 side). Roma String Quartet. 5-12" discs in Set VM-376,† price complete with album \$5.00 (Parcel Post prepaid to any part of the U.S.A.).

The slighting attitude toward Giovanni Giuseppe Cambini's work revealed in Grove's Dictionary and most other reference books (and unfortunately parroted in the leaflet accompanying this set) may be justified by many of his works, but emphatically not by the first to be recorded. Here is another example of one writer following the steps of another instead of going directly to the music itself. For us this is one of the most delightful works in the quartet repertory, far superior to those of such more famed men as Boccherini and Dittersdorf, as pleasurable (if hardly as profound) as many of those by Mozart, Haydn, and Beethoven. The Roma four's performance is a perfect blend of poetry and skill, and for extra measure we even get a curious (first recorded) example of Paganini's quartet writing—a tuneful but scarcely consequential Minuet. A starred set for every chamber music collector.

CHOPIN

12 Etudes, Op. 10. Alfred Cortot (piano). 6 sides, 5-12" discs in Set VM-398†, price complete with album \$6.50 (Parcel Post prepaid to any part of the U.S.A.).

4 Ballades, Opp. 25, 38, 47, 52. Alfred Cortot (piano). 8 sides, 4-12" discs in Set VM-399†, price complete with album \$8.00 (Parcel Post prepaid to any part of the U.S.A.).

14 Valses. Alfred Cortot (piano). 12 sides, 6-12" discs in Set VM-500†, price complete with album \$12.00 (Parcel Post prepaid to any part of the U.S.A.).

Welcome and long-delayed re-pressings of three major volumes in Cortot's extensive recorded edition of Chopin works. (But why not have combined his set of the Op. 25 Etudes with that of Op. 107.) Cortot's readings have been the center of lively controversy and it would be foolish to call him the ideal Chopin interpreter, but his playing throughout these big sets is on a high level, distinguished particularly by its vigor and straightforwardness. Even he cannot make the set of fourteen Waltzes anything but a surfeit of sentiment, but in the Etudes and even more the Ballades he reveals many an arresting glimpse of "the greater Chopin," the giant whose spirit blazed so fiercely in the frail body of the Polish tonal poet.

DEBUSSY

La Damselle Elue (4 sides). Odette Ricquier & Jeanne Guyla (sopranos), St. Gervais Women's Chorus, Pasdeloup Orchestra conducted by Piero Coppola. **Printemps** (3 sides) & **Cloches à travers les feuilles** (orch. Coppola) (1 side). Paris Conservatory Orchestra conducted by Coppola. 4-12" discs in Set VM-363†, price complete with album \$6.50 (Parcel Post prepaid to any part of the U.S.A.).

The "Poème lyrique" and Symphonic Suite are the most important of Debussy's early works, both dating from around 1887 when he was in Italy as a winner of the *Prix de Rome*. Student works they may be, but those of an extraordinary student, and one has only to compare them with Coppola's sensitive transcription of the piano *Image* (Series II, No. 1) of 1907 to discover that the later Debussy's advances in originality and economy of means were achieved only at a cost of a certain expansiveness, of the naïve but wholesome lyricism that marks these works with a definite if unequal charm. Here is a side of Debussy that will be new to many of his admirers and one that appeals more strongly to some listeners than his later and more characteristic masterpieces.

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Dukas: Variations, Interlude et Final (on a theme by Rameau). Yvonne Lefebvre (piano). 4 sides, 2-12" discs in Set VM-385†, price complete with album \$3.50. Dukas' major piano work, one worthy to rank with the Franck *Prélude, Choral et Fugue* and to be commended to admirers of the latter work rather than those of Dukas' own *L'Apprenti sorcier* with which it has little or nothing in common. The unfamiliarity of both the work and the pianist should not be permitted to keep anyone interested in first-rate keyboard writing and playing from sampling this fine set.

DVORAK

Concerto (Violin & Orchestra) in A minor, Op. 53. Yehudi Menuhin and the Paris Conservatory Orchestra conducted by George Enesco. 7 sides, 4-12" discs in Set VM-387†, price complete with album \$7.00 (Parcel Post prepaid to any part of the U.S.A.).

The comparative neglect of the Dvorak fiddle concerto is not hard to understand despite the flashy work-out it offers

the soloist. The composer has the great classical examples of the form too strongly in mind and seldom speaks with the simplicity and verve we like best in him. Menuhin and Enesco do an admirable, broad performance, but even in their hands the work remains just good shop talk, absorbing only to violin players and students.

Symphonic Variations, Op. 78 (5 sides) & Handel: **Rodrigo - Sailors' Dance & Almira - Rigaudon** (arr. Wood) (1 side). Queen's Hall Orchestra conducted by Sir Henry Wood. 3-12" imported discs, Nos. D-X182/4, price \$6.00 the set*.

At first playing we were too delighted in the glorious Handel tunes to pay much attention to Dvorak's multitudinous variations, but on re-hearing the Czech's work began to make an individual impact of its own. It is a far cry from the pretentious violin concerto above, and far more tightly knit and forceful than any Dvorak work we have heard before. There are definite Brahmsian touches, yet even so the work presents a more individual, cleaner portrait of its composer than his more popular compositions. Sir Henry Wood, backed by vigorous playing and excellent expansive recording, does a first-rate job, the best we have ever heard from him on discs. A set that should not be overlooked.

FAURE

Barcarolle No. 6, Op. 70 & Nocturne No. 4 in E flat major, Op. 36. Marguerite Long (piano). 2 sides, 12" disc, No. C-69063D, price \$1.50.

The sparkling *Barcarolle* and hauntingly lyric *Nocturne* have been recorded before by Pathé, but it is good to have domestic versions—in Mme. Long's delicate, sure-handed playing—of these fine pieces unfortunately so unfamiliar to most American pianists and audiences.

Quartet (Strings), Op. 121. Pro Arte String Quartet. 8 sides, 4-12" discs in Set VM-372†, price complete with album \$8.00 (Parcel Post prepaid to any part of the U.S.A.).

This is Fauré's swan song, finished just before his death in 1924, and rounding off one of the richest careers in modern music. Perhaps not as immaculately perfect as those works on which he had time for careful revision and polishing, it reveals the Gallic genius in the full maturity of his powers. Its lyric introspection and profound compassion are not qualities that make for popularity and the tender, subtly wrought performance of the Pro Arte Quartet is likely to fall on many deaf ears. But there will be others for whom this set will become a peculiarly treasured possession.

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German: Merrie England-Dances (Hornpipe, Minuet, Rustic Dance, Jig). Orchestre Raymonde conducted by G. Walter. 2 sides, 10" disc, No. C-317M, 75c.

Characteristic little dance tunes, by the composer of those for Henry VIII and Nell Gwyn, deftly played by a little salon orchestra.

Granados: Danzas Espanolas No. 4 in G major, No. 5 in E minor, No. 6 in D major (Orch. Wood). Queen's Hall Orchestra conducted by Sir Henry Wood. 4 sides, 2-12" imported discs, Nos. D-X180/1, price \$4.00 the pair.

Numbered 1, 2, 3 on the labels, the dances played here are not the same as in Lamote de Grignon's orchestral set. The numbers of the original piano versions are given above; these three were sub-titled (by the composer) *Villanesca*, *Andaluza* (or *Playera*), *Rondalla Aragonesa*. Wood's orchestrations (unlike those of his *alter ego* Klenovsky) are in excellent taste and extremely effective. The music is light, to be sure, but it is piquantly turned and colored here. The familiar fifth dance, in particular, becomes surprisingly poetic and varied in Wood's instrumentation and vibrantly pulsed playing.

HANDEL

Cantata con Stromenti - Dank sei dir, Herr (Arioso, arr. Ochs) & Giulio Cesare - V'Adoro, pupille. Gerhard Hüsch (baritone, in German) with orchestra conducted by H. U. Müller. 2 sides, 12" disc, No. V-12090†, price \$1.50.

Hüsch is in magnificent voice in the broad Largo-ish Arioso and his heavy-handed treatment is endurable there, but it becomes pretentious solemnity in the lovely *Julius Caesar* aria (actually written for the rôle of Cleopatra).

Almira - Rigaudon & Rodrigo - Sailors' Dance (arr. Wood). See odd-side of Dvorak Symphonic Variations.

HAYDN

"London" Trio (2 Flutes & 'Cello) No. 3 in G major. Henri Bove, Frederick Wilkins, Sterling Hunkins. 2 sides, 12" disc, No. MC-1025, price \$1.50.

One of the most delightful surprises of the last season was Musicraft's discovery of the Haydn "London" Trio No. 1 (MC-1024) and it is a real joy to hear a companion work played by the same artists and bubbling over with the same vibrantly rhythmized lyric charm. A starred disc that can be commended to all tastes.

Holst: Mid-Winter & Traditional Carol (arr. D. S. Smith): Sing We Noel Once More. The Madrigal Singers (unacc., in English) conducted by Lehman Engel. 2 sides, 10" disc, No. C-321M, price 75c.

There has been a continual demand for these two favorites from the English Singers' Christmas programs and many will welcome the first recordings, sung with the proper simplicity and recorded with the superior effectiveness noted in the *Chant des Oyseaux* release last month. (See also page 31 for two other Christmas discs by this group.)

Humperdinck: Hänsel und Gretel - Prelude. B.B.C. Symphony Orchestra conducted by Sir Adrian Boult. 2 sides, 12" disc, No. V-11929, price \$1.50.

Selected as the best version of the familiar overture for the Carnegie Foundation's College Record Library, this

disc was issued as a special release last year and only now becomes generally available.

Lalo: Quartet (Strings) in E flat major, Op. 45. The Maurice Blondel String Quartet, 6 sides, 5-12" discs in Set VM-373†, price complete with album \$5.00 (Parcel Post prepaid to any part of the U.S.A.).

This set, which attracted little attention when the French pressings were imported a couple of years ago, is a curious choice for American release. For all the quartet's rhythmic vivacity, it is neither highly characteristic of the composer nor particularly distinctive in itself.

LISZT

Funérailles (Harmonies poétiques et religieuses No. 7). Vladimir Horowitz (piano). 2 sides, 12" disc, No. V-14515†, price \$2.00.

Sonata (Piano) in B minor. Vladimir Horowitz. 6 sides, 5-12" discs in Set VM-380†, price complete with album \$6.50 (Parcel Post prepaid to any part of the U.S.A.).

The *Funeral Processions* is an exercise in sonority and bombast with Horowitz making the most of the former and as little as possible of the latter. It's a poor vehicle for such pianistic talents, but the Sonata gives him more scope. For all its unevenness and descents into bathos, Liszt put some of his best music in this extraordinary work and Horowitz brings out the strength and nobility in the work with magnificent breadth. Incidentally, the recording - while dating back several years - is still nearly as impressive, technically, as the pianist's own virtuosity.

Medtner: 12 Piano Pieces. Nicolas Medtner (piano). 12 sides, 6-12" discs in Set VM-384†, price complete with album \$12.00 (Parcel Post prepaid to any part of the U.S.A.).

Arabesque in G minor, Op. 7, No. 3 Contes (Fairy Tales) in E minor, Op. 14, No. 2; B flat minor, Op. 20, No. 1; B minor, Op. 20, No. 2; E flat major, Op. 26, No. 2; F minor, Op. 26, No. 5; E minor, Op. 34, No. 2; A minor, Op. 34, No. 3; A minor, Op. 31, No. 2; A major, Op. 31, No. 3. Danza Festiva, Op. 38, No. 3. Danza Jubilosa, Op. 40, No. 4. Novelle in G major, Op. 17, No. 1.

A documentary release of perhaps even greater importance than the Prokofieff set reviewed last month, for Medtner has not been as well represented either on records or in concert. He is not as accomplished a pianist, however, and sometimes fails to make the most of the close-knit, marvellously pianistic texture of his own pieces. We wish that he had included at least one major work, but even so this group of small-scale compositions gives some notion of the inventiveness and skill of a true (and unfortunately neglected) master of keyboard music.

Molloy: The Kerry Dance & Lambert: She is Far from the Land. John McCormack (tenor, in English) with orchestra conducted by Lawrence Collingwood. 2 sides, 12" disc, No. V-14611, price \$2.00.

The magic of the McCormack voice is gone, but that of his interpretative projection is still enough to make this coupling of recital favorites a starred disc for his vast public.

MOUSSORGSKY

Boris Godounov—Ah! I am suffocating (Clock Scene) & I have attained the highest power (Monologue), Act II. Feodor Chaliapin (bass, in Russian) with orchestra conducted by M. Steimann. 2 sides, 12" disc, No. V-14517†, price \$2.00.

As the late Herman Klein remarked in reviewing the original release of this magnificent disc, "the English title, *I have attained the highest power*, seems to be an indication of the artist's achievement quite as much as a reflection of what is passing in the mind of the conscience-stricken Tsar." It should have been released domestically years ago.

9 Songs. Moshe Rudinow (baritone, in Russian) with piano accompaniments by Esther Elkin. 8 sides, 4-10" discs in Set GT-MS4, price complete with album \$4.50.

Sunless (complete cycle, 6 songs), *Arrogance*, *Ballade*, *King Saul*.

This unusual set (eight of the songs are first recordings; the Ballade was also done by Rosing in the Moussorgsky Song Society Album) arrived too late for detailed consideration and will be reviewed more fully in the next Supplement. But the sample discs we have heard disclose a big voice, excellently recorded, used more straightforwardly and with less dramatic affectation than Rosing's. And the songs themselves are superb examples of Moussorgsky's extraordinary genius.

MOZART

Concerto (Flute & Orchestra) No. 1 in G major, K.315. Marcel Moyse and Symphony Orchestra conducted by Eugène Bigot. 6 sides, 3-12" discs in Set VM-396†, price complete with album \$5.00 (Parcel Post prepaid to any part of the U.S.A.).

This is the first recording of this concerto and while we have not yet been able to check it with a score it is either complete or very slightly cut in comparison with the badly abbreviated version of the Second Concerto (G-C2258/9). Moyse, as always, does an exquisite performance and while the music seldom strikes deeply, it is rich in the purest Mozartian grace.

Concerto (Piano & Orchestra) No. 15 in B flat major, K. 450. Elly Ney and Chamber Orchestra conducted by Willem van Hoogstraten. 6 sides, 3-12" discs in Set VM-365†, price complete with album \$5.00 (Parcel Post prepaid to any part of the U.S.A.).

Concerto (Piano & Orchestra) No. 19 in F major, K. 459. Artur Schnabel and the London Symphony Orchestra conducted by Malcolm Sargent. 7 sides, 4-12" discs in Set VM-389†, price complete with album \$7.00 (Parcel Post prepaid to any part of the U.S.A.).

Elly Ney's deft performance (the only recorded version) of the B flat work has been familiar on imported discs for the last year; Schnabel's version of the F major concerto first appeared a few months ago abroad. It has considerable advantage in recording over the Boskoff set, but it is not one of Schnabel's happiest achievements. He endeavors to lighten his firm touch for this gentlest and most contemplative of concertos, but he loses much of its tender warmth and sounds a bit prosaic in comparison with Miss Ney's sparkle and delicate grace. One admires her performance more with every hearing: it is one of the brightest gems in the whole recorded Mozartian treasury.

Don Giovanni—*Là ci darem la mano*, Act I & *Die Zauberflöte*—*Bei Männern*, Act I. Margherita Perras & Gerhard Hüsch (soprano & baritone, in German) with orchestra conducted by Hanns Udo Müller. 2 sides, 10" disc No. V-4374, price \$1.00.

A welcome re-pressing of the best all-round coupling of the famous duets from *Don Giovanni* and *The Magic Flute*. The only drawback is that the former is sung in German instead of the original Italian.

Die Entführung aus dem Serail—*Welcher Kummer* (Recit.) & *Traurigkeit ward mir zum Lose* (Atr), Act II; *Le Nozze di Figaro*—*Deh vieni, non tardar* (Aria), Act IV. Margherita Perras (soprano, in German) with orchestra conducted by Seidler-Winkler. 2 sides, 12" imported disc, No. G-DB4484, price \$2.50.

Miss Perras, who has been making some of the best Mozart records of the last year, brings her pure voice and style to Susanna's Figaro recit. & aria, sung here in German as "*Endlich naht sich*" & "*O säume länger nicht*." The *Entführung* air—a most welcome first electrical recording—is sung in even more admirable and captivating fashion with equally fine orchestral backing and recording.

Die Gärtnerin aus Liebe—*Einsam in fernen Lande* (soprano solo), Act I & *Wie du riefst mich* (duo), Act III. Elisabeth Reichelt & Walther Ludwig (soprano & tenor, in German) with orchestra conducted by Seidler-Winkler. 2 sides, 10" imported disc, No. G-EG3988, price \$1.50.

These are the first electrical recorded excerpts from Mozart's early opera buffa, first produced in 1775 as *La finta giardiniera*, later with a German text in two different revisions. Miss Reichelt's young, almost childlike voice, is ideally suited to this innocent and wholly charming music, and Walther Ludwig and a discreet chamber orchestra give her felicitous support. Not one of the masterpieces of recorded Mozartiana, this little disc is peculiarly precious as an intimate revelation of the boy genius who was to mature into the composer of *Die Zauberflöte*.

Quartet (Strings) in E flat major, K. 428. Pro Arte String Quartet. 6 sides, 3-12" discs in Set VM-375†, price complete with album \$6.50 (Parcel Post prepaid to any part of the U.S.A.).

The third of the six "Haydn" quartets is a work of infinite variety in a little frame. Critics have written much of the yearning phrases so prophetic of *Tristan* in the Andante,

of the frank look back to Haydn that characterizes the sprightly finale. The Pro-Arte ensemble plays it almost too deftly: the crystal tonal glass is never veiled or shadowed. But this is far superior to the only other recorded version, that by the Prisca Quartet for Polydor.

Serenade in G major ("Eine kleine Nachtmusik"), K. 525. Vienna Philharmonic Orchestra conducted by Bruno Walter. 4 sides, 2-12" discs in Set VM-364†, price complete with album \$3.50.

The older Walter version (C-68016/7D) of this familiar and eternally charming Serenade was the best of nearly a dozen existing electrical versions. Now we get his and its geniality and warmth in a more up-to-date (and flawless) recording that captures a tonal bloom missing in all the earlier sets.

The Mozart Chamber Music Society, Vol. II: Sonatas (Piano & Violin) in F major, K. 377, B flat major, K. 378, E flat major, K. 380. Lili Krauss & Simon Goldberg. 14 sides, 7-12" discs in an imported Parlophone set, subscription price \$14.00 complete.

The first volume of this series was one of the outstanding triumphs of last season. Without preliminary fanfare or the pull of famous names, it captivated everyone who heard it and was unanimously elevated to the top rank of recorded chamber music. The new set proves the first was no isolated miracle; again the teamwork is perfection itself and both Krauss and Goldberg play and are recorded flawlessly. But theirs is not merely a lucid and accurate exposition of the notes: there are depths to this crystalline, sparkling stream and Cecil Gray's oft-quoted description applies to these performances no less than to the music itself: "subtlety without perversity, strength without roughness, and sweetness without sickness." One has only to compare this version of K. 378 with that by Heifetz to realize the vast gulf between great chamber music playing and sleek solo virtuosity. K. 377 and K. 380 are recorded here for the first time; the latter in particular is one of Mozart's finest achievements in this form and its G minor Andante is surely one of the peaks in his whole creative output. The whole set is to be commended unreservedly; its excellence extends even to the accompanying booklet with a critical study of the Mozart Sonatas by Frank Walker.

Ravel: Quartet (Strings) in F major. Pro Arte String Quartet. 8 sides, 4-12" discs in Set VM-400†, price complete with album \$8.00 (Parcel Post prepaid to any part of the U.S.A.).

It is hard to remember that this exquisite piece of musical craftsmanship was written in 1902 when Ravel was only twenty-seven. We have not heard the new Calvet Quartet's version, but we doubt that it can match the resilient and electric performance of the Pro Arte four. Even the fine set by the Galimir Quartet, directed by the composer (and unfortunately no longer available in this country) fails to equal the present set in tonal luminosity.

REGER

Variations on a Theme by Mozart, Op. 152. Saxon State Orchestra conducted by Karl Böhm. 8 sides, 4-12" imported discs, Nos. G-DB4480/3, price \$10.00 (plain 4-pocket album for this set 50c additional).

The first of Max Reger's major orchestral works to be recorded: eight variations and a colossal fugue on the theme of the first movement of Mozart's A major piano sonata, K.331 (the sonata with the *Rondo alla Turca* finale). Unless Karl Böhm's exciting performance — recorded as thrillingly as his Bruckner Fourth Symphony — has us utterly bewitched, this is a really great piece of music, a convincing rebuttal of the many attacks on Reger as a sterile academician. There is superb contrapuntal writing here, but there is certainly nothing dry or academic about it and the scoring is luminous and sonorous as that of a Strauss or Ravel.

Saint-Saens: Concerto (Piano & Orchestra) No. 4 in C minor, Op. 44. Alfred Cortot and Symphony Orchestra conducted by Charles Münch. 6 sides, 3-12" discs in Set VM-367†, price complete with album \$6.50 (Parcel Post prepaid to any part of the U.S.A.).

A model of stylistic brilliance and polish in both writing and playing, this is one of Saint-Saens' best works, but all its thunderous sonority and florid pianistic decoration cannot disguise its essential sterility. Considered only as a recorded performance, however, the set is superbly effective.

SATIE

Parade (3 sides) & Deux morceaux en forme de poire (1 side). Georges Auric & Francis Poulenc (piano 4-hands). 2-12" imported discs, Nos. BAM-16/7, price \$4.00 the pair.

Parade: 1. Prélude du rideau rouge (Fugue) 2. Prestidigitateur chinois 3. Petite fille américaine 4. Rag Time du Paquebot 5. Acrobates 6. Suite au Prélude du rideau rouge.

La Boite à Musique pioneers again, this time in modern music with the first major Satie recording, a four-hand piano reduction of the Ballet *Parade* (book by Cocteau, scenery by Picasso, choreography by Massine) which set all Paris by the ears in 1917 and scored an astonishing success in 1920. It is hard to understand today how this simple, but keenly etched music could have ever caused a scandal: it falls lightly on one's ears, but pricks one's imagination and reveals clearly the profound indebtedness of so many modern composers to Satie. Flawlessly played and recorded by Auric and Poulenc, with a couple of the "pear-shaped" pieces of 1903 (originally for piano duet) thrown in for good measure, this set is a historic document of exceptional significance and rare musical fun.

SCHUBERT

Sonata (Piano) in D major, Op. 55 — Rondo (arr. Friedberg) & Tartini: Adagio in E (arr. Ondricek). Joseph Szigeti (violin) with piano accompaniments by

Nikita Magaloff. 2 sides, 12" disc, No. C-69062D, price \$1.50.

The Rondo brims over with gay tunes, one of which served Berté in his operetta *Das Dreimäderlhaus*, and Szigeti makes it a piquant affair indeed, well contrasted with the flowing Tartini melody on the other side — a welcome change from the oft-recorded Adagio in G, but unfortunately unidentified as to exact source.

Nacht und Träume, Seligkeit, Nähe des Geliebten, Lachen und Weinen. Elisabeth Schumann (soprano, in German) with piano accompaniments by Gerald Moore. 2 sides, 12" imported disc, No. G-DB3184, price \$2.50.

A miniature Schubert recital, including one song (*Nähe des Geliebten*) never before recorded, that is one of Mme. Schumann's most attractive *Lieder* discs. It would be one of her very best except for the tonal shakiness in *Seligkeit*.

Litanei (arr. piano Cortot). See reverse side of Bach F minor Concerto — 2nd Mvt. above.

Trio (Violin, 'Cello, Piano) No. 2 in E flat major, Op. 100. Busch-Serkin Trio. 10 sides, 5-12" discs in Set VM-374†, price complete with album \$10.00 (Parcel Post prepaid to any part of the U.S.A.).

The companion work to the sensationally popular B flat major Trio, Op. 99 is Schubert in his most garrulous mood. Heavenly discourse at times, but even in the midst of the enchanting melodiousness one often wishes for some of Dr. Boyce's brevity and conciseness. Serkin is the star here, for the piano part is favored throughout, but the Busches support him with their invariable artistry and the recording is irrefragable.

SCHUMANN

Fantasiestücke, Op. 12. Harold Bauer (piano). 8 sides, 4-12" discs in Set VM-379†, price complete with album \$8.00 (Parcel Post prepaid to any part of the U.S.A.).

1. Des Abends 2. Aufschwung 3. Warum 4. Grillen
5. In der Nacht 6. Fabel 7. Traumeswirren 8. Ende vom Lied

The first complete set of the *Fantasiestücke* brings us not only the hitherto unrecorded *Fabel* and *Ende vom Lied* but the first modern version of *Warum*. Bauer, making a long-delayed return to the recording studios, is a good choice for the blend of sentiment, and fantasy of these pieces. Recording and playing alike are characterized most strongly by their mellow warmth; there is a definite lack of fire and "unbuttoned" high spirits.

Dichterliebe (Complete Cycle of 16 Songs), Op. 48. Charles Panzéra (baritone, in French) with piano accompaniments by Alfred Cortot. 6 sides, 3-12" discs in Set VM-386†, price complete with album \$6.50 (Parcel Post prepaid to any part of the U.S.A.).

Victor chose well in selecting the widely praised Panzéra-Cortot performance in preference to the slightly more recent but less flexible and sensitive Hüsch version. These familiar songs are ultra-romantic, but in the clean straightforward

singing here (with Cortot's matchless accompanying) they are free from the lushness and sentimentality almost inevitably associated with them.

Der Nussbaum, Op. 25, No. 5. See reverse side of Brahms *Mainacht* disc above.

SIBELIUS

The Sibelius Society, Volume II: *Symphony No. 5 in C major*, Op. 52 (8 sides). London Symphony Orchestra conducted by Robert Kajanus. *Symphony No. 7 in C major*, Op. 105 (6 sides). B.B.C. Symphony Orchestra conducted by Serge Koussevitzky. 7-12" discs in Set VM-394†, price complete with album \$12.00 (Parcel Post prepaid to any part of the U.S.A.).

The erratic re-pressing of the Sibelius Society volumes is completely unsystematic, but finally it succeeds in completing the available list. Many complaints can be levelled against the present set: the late Dr. Kajanus is more than a bit stodgy in the Third, blurring its extraordinary originality of thought and freshness of speech; Koussevitzky's incomparable reading of the monolithic Seventh is handicapped by an orchestra inferior to the Boston Symphony, by extraneous noises and extremely unfortunate "breaks" (the recording was made at an actual performance). And we are sure many collectors will share our resentment as the substitution of a conventional leaflet for the excellent Ernest Newman booklet accompanying the original pressings. But the fact remains that here are the only recordings of two of the great symphonies of our time (one of them surely among the greatest music of all time) and even the annoyances we have cited cannot disguise their stature.

Sor: Grande Sonate (Unacc. Guitar), Op. 22. Julio Martinez Oyanguren. 4 sides, 2-12" discs, Nos. C-69045/6D, price \$3.00 the pair.

This work stands in the classic guitar repertory in much the same place occupied by the big Mozart and Beethoven sonatas in piano literature. The most important release we have had from Oyanguren, it is the most revelatory of his astonishing talents and those of the recording engineers. Interesting as it is musically, it is even more fascinating as an exposition of the kaleidoscopic tonal variety a consummate artist can draw from so seemingly limited an instrument as the guitar.

Karl Stamitz: Quartet (Clarinet & Strings) in E flat major, Op. 8, No. 4. The Oxford Ensemble. 4 sides, 2-10" discs, Nos. MC-205/6, price \$2.00 the pair.

Musicraft remedies the almost complete gramophonic neglect of the Stamitzes (indeed of the whole Mannheim school) with the release of this Quartet by Karl, noted son of the even more noted Johann Stamitz. As an example of pioneering in classic forms, this little work has considerable importance, but it seldom rises above the level of neatly turned, pleasant music making with some nice passages for the clarinet, capably played here by David Weber.

STRAUSS, Richard

Ach, Lieb', ich muss nun scheiden, Op. 21, No. 3 & Freundliche Vision, Op. 48, No. 1. Helge Roswaenge (tenor, in German) with piano accompaniments by Bruno Seidler-Winkler. 2 sides, 10" disc, No. V-1841†, price \$1.50.

Liebeshymnus, Op. 52, No. 3 & Schlechtes Wetter, Op. 69, No. 5. Karl Hammes (baritone, in German) with piano accompaniments by Seidler-Winkler. 2 sides, 10" imported disc, No. G-EG3953, price \$1.50.

The first song on each disc is recorded for the first time. Roswaenge's restraint and lyrical singing make for one of the best of recent Strauss *Lieder* discs, but Hammes' big voice and operatic mannerisms are less happily mated to their material here than in his fine *Schwanda* disc of several years ago.

Tartini: Adagio in E. See reverse side of Schubert Sonata in D — Rondo above.

TCHAIKOVSKY

Hamlet — Overture-Fantasia, Op. 67. London Symphony Orchestra conducted by Albert Coates. 4 sides, 2-12" discs in Set VM-395†, price complete with album \$3.50.

Coates' is the only recorded version of the *Hamlet* Overture and these discs have been withdrawn from the British catalogue, but this is the only justification of their American release. The recording rather obviously dates from 1935 and the music, while not lacking in interest despite its bombast, is by no means on a par with the companion overture-fantasia for *Romeo and Juliet*.

Trio (Violin, 'Cello, Piano) in A minor ("To the memory of a great artist"), Op. 50. Yehudi Menuhin, Maurice Eisenberg, Hephzibah Menuhin. 11 sides, 6-12" discs in Set VM-388†, price complete with album \$11.00 (Parcel Post prepaid to any part of the U.S.A.).

The first up to date recording of the Tchaikovsky Trio supersedes the Catterall-Squire-Murdoch version of 1927 that for a decade has filled the very limited demand for this work. While hardly neglected, the Trio is more often praised than played — a fate to which its seemingly interminable length has been a definite factor. Yet, it contains much of Tchaikovsky's finest chamber music and when played with such spirit and finesse as here, there is a definite place for it in the gramophonic repertoire.

Thomas: Mignon — Abridged Opera. 10 sides, 5-12" discs in CM-19, price complete with album \$7.50 (Parcel Post prepaid to any part of the U.S.A.).

Mignon.....Germaine Cernay (S)
Philine.....Lucienne Tragin (S)
Wilhelm.....André d'Arkor (T)
Lothario.....M. Demoulin (Bs)
Laerte.....Valère Mayer
Chorus & Orchestra of the Théâtre Royal de la Monnaie of Brussels
Conductors.....Maurice Bastin & Elie Cohen

The only large-scale set of *Mignon* gives a telescoped version of the opera that includes the leading solo airs and — more important — some of the best ensembles. The recording (and some of the singing) is a bit on the thin and even shrill side, but there is no lack of vivacity or the authentic Gallic tradition and it is this latter quality that gives the set its main claim to distinction.

Turina: Trio (Violin, 'Cello, Piano) No. 1 in D minor. Ed. Ortambert, Louis Ruysses, Henri Vautier. 6 sides, 3-12" imported discs, Nos. BAM-13/5, price \$6.00 the set (plain 3-pocket album 50c additional).

An excellent replacement of the 1930 or 1931 Court of Belgium Trio's version, now out of print. The work comprises a Prelude and Fugue, Theme and Variations, and Sonata Finale, written in an idiom that combines Spanish with less distinctive foreign elements, but boasting a "unique and insinuating charm of rhythm and timbre," admirably caught in a recorded performance that is as unsensational and as skillful as the music itself.

Veracini: Sonata (Violin & Piano) in E minor (arr. Salmon). Jacques Thibaud & Tasso Janopoulos. 2 sides, 12" imported disc, No. G-DB3111, price \$2.50.

A welcome re-recording of a blithe work by the famous "Fiorentino", teacher of Tartini and the greatest violinist of the first half of the eighteenth century. Thibaud's silken fiddling was recorded in Tokio, curiously enough, and the disc is pressed from an autographed wax master.

VERDI

Ernani — Ernani, involami, Act I. Ina Souez (soprano, in Italian) with orchestra conducted by Albert Erede. 2 sides, 12" disc, No. V-14493†, price \$2.00.

The first two-sided version of Elvira's graceful aria from one of Verdi's first operas, including the introduction, recit. "Surta e la notte" and the second part "Tutto sprezzo che d'Ernani" in full. Souez's voice is small but attractive and her coloratura passages and enunciation are distinguished by admirable cleanness.

Traviata — Preludes to Acts I & III. Milan Symphony Orchestra conducted by Lorenzo Molajoli. 2 sides, 12" disc, No. C-69064D, price \$1.50.

Capable but purely routine recorded performances.

Quartet (Strings) in E minor. Roma String Quartet. 6 sides, 3-12" discs in Set VM-377†, price complete with album \$5.00 (Parcel Post prepaid to any part of the U.S.A.).

Not as recent a recording as the Prisca Quartet version (Set BP-5) nor quite as clean-cut, the playing here has more tonal luster and Italianate warmth. A curious work, one that hardly fits into the ordinary quartet scheme (Toscanini has given it in concert with full string orchestra) and yet one that is certainly no operatic transcription, Verdi's only essay in chamber music is fascinating, stimulating to the imagination, rather than completely satisfactory. But it throws significant illumination on the young-old genius that was capable of a *Falstaff* as well as a *Traviata*.

WAGNER

Im Treibhaus & Träume. Maria Müller (soprano, in German) with piano accompaniments by Ivor Newton. 2 sides, 12" imported disc, No. G-DB3256, price \$2.50.

Maria Müller, the Czechish soprano who was starred in the Columbia *Tannhäuser* and Telefunken Bayreuth sets, impresses one as being of even greater stature as a Wagnerian interpreter in these "studies" for the love duet and Act III prelude of *Tristan*. *Träume* has often been recorded, but this version—with the original piano accompaniment—is the most satisfactory of them all. Mme. Müller's is the first electrical recording we have heard of the singular *Im Treibhaus*; Tiana Lemnitz did it recently for Polydor, but European critics have preferred the present version. An unusual and illuminating addition to every gramophonic Wagnerian library.

Warlock: The Fox & Sleep. Parry Jones (tenor, in English) with piano accompaniments. 2 sides, 10" disc, No. C-318M, price 75c.

We have been waiting a long time for recorded examples of the original songs of that tragic belated Elizabethan, Peter Warlock, and this disc is a disappointingly poor tribute to his extraordinary gifts. The grim setting of Blunt's *The Fox* is spoiled by an affected performance and the lovely Fletcher lyric calls for tonal and interpretative charm utterly lacking here.

COLLECTIONS

Early Organ Music, Volume I. Carl Weinrich (Westminster Choir School organ). 8 sides, 4-12" discs in Set MC-9, price complete with album \$6.50 (Parcel Post prepaid to any part of the U.S.A.).

Landino: *Bench' ora piova*; Froberger: *Canzona D minor*; Hofhaimer: *Fantasia on "On freudt verzer"*; Anon.: *Resonet in laudibus & In dulci júbilo* (from Fridolin Sicher's *Tablature Book*); Cabezon: *Diferencias sobre El Canto del Caballero*; Couperin: *Fugue on the Kyrie*; Byrd: *Miserere*; Sweelinck: *Fantasia in Echo Style*; Titelouze: *Ave Maris Stella*; Pachelbel: *Chorale-Prelude "Wie schön leuchtet der Morgenstern & Fugue in A minor"*; Buxtehude: *Chorale-Preludes "Von Gott will ich nicht lassen" & "Ein feste Burg."*

Musicraft's anthology of Pre-Bach organ music complements rather than supplements the widely acclaimed Pathé album, *Three Centuries of Organ Music* (PAT-PAT62/-73, 12-12", \$24.00) and while it is not as comprehensive, it covers an extraordinarily wide range of material on four records. Not one of the works contained here has been recorded before; Paul Hofhaimer (1459-1537), Jean Titelouze (1563-1633), and the Sicher *Tablature Book* on represented on discs for the first time, — Sweelinck and Byrd for the first time by organ works. Weinrich's fine musicianship and the splendid recording (displayed last month in the Bach Trio-Sonatas Album, MC-6) cannot disguise the fact that some of these pieces are hardly of

as great musical as historical interest, but the occasional dull moments are more than balanced by those of exciting revelation of genuine genius: the blithe Cabezon Variations, Couperin's sturdy Fugue, the grave breadth of Byrd's *Miserere*, and the brilliancy of Sweelinck's *Fantasia* have the unmistakable stamp of greatness, and the superb works by Pachelbel and Buxtehude remind us that Bach's Everest, while the highest, was still only one peak in a whole Himalayan range.

A Lieder Recital by Elisabeth Schumann. In German with various accompaniments. 12 sides, 6-10" discs in Set VM-383†, price complete with album \$9.00 (Parcel Post prepaid to any part of the U.S.A.).

Schubert: *An die Nachtigall & Liebhaber in allen gestalten*; Schumann: *Loreley & Ständchen*; Beethoven: *Mit einem gemalten Bande & Wonne der Wehmut* (piano accs. George Reeves). Grieg: *Solvejg's Song*; Smetana: *Der Kuss — Wiegenlied*; Mendelssohn: *Auf Flügeln des Gesanges*; Brahms: *Immer leiser wird mein Schlummer* (orch. accs.). Brahms: *Sandmännchen & Der Tod, das ist die kühle Nacht* (piano accs. Gerald Moore). Wolf: *Nun wandre Maria & Schlafendes Jesuskind* (piano accs. Ernest Lush).

Mme. Schumann's public will delight in this generous group of discs, but even the most enthusiastic are likely to cavil at the heterogeneous choice of selections and the lack of uniformity in accompaniments and recording. Some of her most delightful performances are included here, but they are obviously not intended to be heard consecutively. To title so purely fortuitous a collection a "Lieder Recital" is a travesty on Mme. Schumann's talent for programming.

18th Century "Symphonies"

Locatelli: *Concerto Grosso, Op. 1, No. 2*.

Pergolesi: *Concertino in F minor*.

K. Stamitz: *Quartet (Orchestra) in F major*.

N. Y. Simfonieta conducted by Max Goberman. 4-12" discs in Set TI-2, price complete with album \$8.00.

Proving that the set of Boyce Symphonies (reviewed last month) was no lucky miracle, this second extraordinary album from Timely is equally exciting. The talented Simfonieta (excellently proportioned for eighteenth century works) again impresses one with its superb gusto and enthusiasm, irresistibly communicated to every listener. It is this obvious delight in music-making and the sparkling verve displayed by both conductor and players that lifts these performances far above orthodox and patently routine playing such as that of the Frank Black—N.B.C. String Symphony album of last month (VM-590). The music here is also much more interesting: each work is a first recording, of course (and the first orchestral gramophonic representation of its composer). The *Concertino* is an attractive example of Pergolesi's seldom if ever heard instrumental compositions. There is a hint of Corelli (at his best) in the songful slow movement, but the work as

a whole is surpassed in vigor by the Concerto with its sturdy opening, deeply moving slow movement, and sprightly fugal finale — music for which one would never be prepared by the pleasant little violin works by which Locatelli is usually known. However, the outstanding gem of the collection is easily the Stamitz "Quartet". Terse, fierily vivacious, robust with merry humor, rich in singing melodiousness, this little masterpiece (taking only two record sides) reveals Karl Stamitz as a man of vastly greater stature than one thought from the pleasant but unexciting little clarinet quartet released this month by Musicraft. Again we have to credit Mr. Goberman and Timely Records with a starred album for every collection.

DICTION

Sarah Bernhardt and an assisting company in a scene from the Legend of Jeanne d'Arc (in French). 1 side, 12" disc, No. GSV-2001, price \$2.00.

The regular recording companies are not alone this month in releasing works of unusual significance and interest. And we find it difficult to be properly modest about our own contribution to the inner circle of the gramophonic treasury: a recording by the immortal Sarah Bernhardt, re-recorded from a test cylinder made in the Paris Edison Laboratories around 1906 and never released. We are indebted to Mr. Robert Vincent, who unearthed this gem for us from his unique collection of unpublished historical recordings. Unfortunately, neither he nor the various French drama authorities who have heard the disc have been able to determine the exact identity of the text. It is a scene from *Jeanne d'Arc*, but we are told that it is not from the one-act play on the French martyr that Mme. Bernhardt performed in this country around the time of the war, nor does it jibe exactly with the text of the famous Barbier version in which she often appeared. Quite possibly it is Bernhardt's own free adaption of a scene from the Barbier drama. We hope that publication of the record may lead to further information regarding its origin; the important thing we felt was to make it generally available, for everyone who has heard it immediately hails it as a miraculous recapture not only of the voice but of the whole personality of one of the greatest actresses of all times. The H.M.V. records of Bernhardt (only one of which remains in print in the Historical Catalogue) gave a very inadequate idea of either her voice or her art. Here, the beginning—where the surface noise of the old cylinder recording is most noticeable — gives a hint of the incomparable magic; the surface becomes quieter and the golden voice fully emerges, growing in color and intensity until the rhapsodic declamation rises to a climax that is unparalleled for sheer excitement and dramatic power. We do not as a rule recommend historic records as of more than "collecting" value: this, however, is more than a document; it is closer to music than to recitation; it is a living resurrection of an art that but for the gramophone would be an evanescently fading memory.

EXOTIC MUSIC

Belgian Congo Choral, Dance, and Ceremonial Music.

Recorded in the Congo by the Denis-Roosevelt Expedition. 6-10" discs, price complete with album and illustrated booklet \$10.00.

Marking a new top in the recording of exotic and primitive music, this extraordinary set was re-recorded on discs from the sound films made by the Denis-Roosevelt Expedition to the Belgian Congo. Dr. George Herzog of Columbia University attests to their anthropologist value as authentic samples of African culture; we are more impressed by their sheerly musical interest, particularly on sides 7/9 displaying the Royal Watutsi Drum Orchestras. We have never heard drum recording like this before, nor such amazing rhythmic variety and impact. Here is a new and startling sensation for the most jaded record collector! The other contents of the set include Choral Songs of the Manbetu and Babira tribes; Bapere Dance and Karumi's Dance; the great xylophone at Lubero; Elephant Feast, flute music and humming ceremony of the Mambuti Pigmies; Batwa Pigmy Dances; Bahutu Chant and Dances; Circumcision Rituals in the Northern Ituri Forest. Everyone who has heard this set echoes the conclusion of the excellent accompanying booklet (with thirteen fascinating illustrations): "these records are among the finest transcriptions of primitive music ever made . . . they will be treasured by all those who cherish the unusual in Art and who, in those various rhythms and melodic themes, will recognize the very soul of a strange and vanishing people."

Note

The foregoing reviews include all the December releases and importations plus the Special List of Victor European Re-Pressings, the latter indicated by a dagger (†). Following is a list of so-called January releases to be available before Christmas, most of them around December 15. These records will of course be reviewed in detail in the next—January 1938—issue of the *Record Supplement*.

Bach: Passacaglia & Fugue in C minor. Carl Weinrich (Westminster Choir School Organ). 4 sides, 2-12" discs in Set MC-10, price complete with album, \$3.50.

Bach: Sonatas (Flute & Harpsichord) No. 1 in B minor, No. 2 in E flat major, No. 4 in C major. Georges Barrère & Yella Pessl, 8 sides, 4-12" discs in Set VM-406, price complete with album \$8.00.

Beethoven: Sonata ('Cello & Piano) in A major, Op. 69 (5 sides) & Weber: Adantino from Konzertstück (1 side). Emanuel Feuermann & Myra Hess. 5-12" discs in Set CM-312, price complete with album \$5.00.

Beethoven: Sonata (French Horn & Piano) in F major, Op. 17. Gottfried von Freiberg & Yella Pessl. 4 sides, 2-12" discs, Nos. C-69068/9D, price \$5.00 the pair.

Brahms: Sonata (Piano) in F sharp minor, Op. 2. Arthur Loesser. 6 sides, 3-12" discs, Nos. FRM-15/7, price complete with album \$5.75.

Brahms: Tragic Overture, Op. 81 (3 sides) & Mozart: Marriage of Figaro—Overture (1 side). London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs, Nos. C-69057/8D, price \$5.00 the pair.

Busoni: Indianisches Tagebuch. Egon Petri (piano). 2 sides, one 12" disc, No. C-69010, price \$1.50.

Chabrier: Espana Rapsodie. Boston "Pops" Orchestra conducted by Arthur Fiedler. 2 sides, one 10" disc, No. V-4375, price \$1.00.

Chopin: Scherzo No. 4 in E major, Op. 54. Vladimir Horowitz (piano). 2 sides, one 12" disc, No. V-14634, price \$2.00.

Delibes: Lakmé—Dov'è l'Indiana bruna? (Bell Song) & O Doura bionda, proteggici (Oriental Prayer). Miliza Korjus (soprano, in Italian) & orchestra. 2 sides, one 12" disc, No. V-12136, price \$1.50.

Delibes: Naila Valse (Intermezzo) & Tchaikovsky: The Swan Lake—Waltz. London Philharmonic Orchestra conducted by Efrem Kurtz. 2 sides, one 12" disc, No. C-69080D, price \$1.50.

Dowland: Pavans, Galiards, Almands for Lute & Strings. Suzanne Bloch & N. Y. Simfonietta conducted by Max Goberman. 2 sides, one 12" disc, No. TL-1301, price \$2.00.

Gade: A Folk Tale Ballet—Polonaise and Bridal Waltz & Lumbye: The Mounted Guards of Amager—Final Galop. State Radio Orchestra, Copenhagen, conducted by Emil Reesen. 2 sides, one 10" disc, No. C-17106D, price \$1.00.

Haydn: Die Jahreszeiten—Komm, holder Lenz & Zack: Regenbogen. Chorus & Chamber Orchestra of the Evangelischen Lehrenstalt Schiers, Switzerland. 2 sides, one 10" disc, No. C-4176M, price \$1.00.

Mendelssohn: Minnelied, Neue Liebe, Nachtlid. Ernst Wolff (baritone, in German) with self piano accompaniments. 2 sides, one 10" disc, No. C-4177M, price \$1.00.

Milhaud: Opéras-Minutes—L'Abandon d'Ariane, La Délivrance de Thésée, L'Enlèvement d'Europe. Ensemble "Pro Musica" & Orchestra conducted by

Milhaud. 6 sides, 3-12" discs in Set CM-309, price complete with album \$5.00.

Mozart: Quartet (Strings) in B flat major, K.589. Kolisch String Quartet. 6 sides, 3-12" discs in Set VM-407, price complete with album \$6.50.

Mozart: Variations on a Theme by Gluck ("Unser dumme Pöbel"), K.455 (3 sides); Minuet in D major, K.555 & Gigue in G major, K.574 (1 side). Kathleen Long, piano. 2-12" discs, Nos. MC-1051/2, price \$3.00 the pair.

Poldini: La Poupée valsante; Bizet: Carmen—Intermezzo; Rimsky-Korsakov: Flight of the Bumble Bee. The Aeolians (violin, flute, 'cello, harp). 2 sides, one 10" disc, No. V-4376, price \$1.00.

Prokofieff: Prelude in C, Op. 12, No. 7 & Sibelius: Pastorale, Op. 46, No. 5. Mildred Dilling (harp). 2 sides, one 10" disc, No. C-17107D, price \$1.00.

Rossini: Semiramide—Overture. N. Y. Philharmonic Symphony Orchestra conducted by Arturo Toscanini. 4 sides, 2-12" discs in Set VM-408, price complete with album \$4.50.

Schubert: Sonata (piano) in B flat major, Op. Post. Ernst Victor Wolff (piano). 8 sides, 4-12" discs in Set CM-311, price complete with album \$6.00.

Schumann: Träumerei & Drda: Souvenir. Efrem Zimbalist (violin) & T. Saidenberg (piano). 2 sides, one 10" disc, No. C-17105D, price \$1.00.

Shostakovich: Two Pieces for String Octet. Octet of the N. Y. Simfonietta conducted by Max Goberman. 2 sides, one 12" disc, No. TL-1300, price \$2.00.

Szymanowski: Le Roi Roger—Chant de Roxane & Falla: La Vida Breve—Danse Espagnole. Jascha Heifetz (violin) & Emanuel Bey (piano). 2 sides, one 12" disc, No. V-14625, price \$2.00.

Lucrezia Bori Operatic Aria Album

Mozart: Nozze di Figaro—Giunse al fin il momento; Don Giovanni—Batti, barri & Vedrai, carino. Massenet: Manon—Adieu notre petite table & Obéissons, quand leur voix appelle. Falla: La Vida Breve—Aria de Salud. Puccini: La Rondine—Ore dolci e divine. Wolf-Ferrari: Il Segreto di Susanna—Gioia, la nube leggera.

Lucrezia Bori (soprano) with Orchestra conducted by Frank Black. 8 sides, 3-12" & 1-10" discs in Set VM-405, price complete with album \$7.50.

Hindu Music (Shan-Kar Album). Uday Shan-Kar and his Company of Hindu Musicians; Vishnudas Shirali, director. 10 sides, 3-12" & 2-10" discs in Set VM-382, price complete with album \$9.00.

Carl Sandburg: From the American Songbag: Foggy Dew, I'm Sad and I'm Lonely, I Ride an Old Paint, The Good Boy, etc. Carl Sandburg, singing to his own guitar accompaniments. 10 sides, 5-10" discs in Set MC-11, price complete with album \$5.50.

SOCIETY SETS

A complete list of the available "society" releases. All sets are sold, on subscription, only as units; individual discs are not permitted to be sold separately. The listing below is in alphabetical order by composers.

Organ Music of J. S. Bach

Vol. 1. Fantasia & Fugue in G minor; "Little" Fugue in G minor; Preludes & Fugues in C major, F minor, G major; Toccata & Fugue in D minor. Dr. Albert Schweitzer (All Halls, Barking-by-the-Tower, Organ). 14 sides, 7-12" discs in Set CM-270, price \$14.00.

Vol. 2. 15 Chorale-Preludes. Reviewed on page 1.

Bach 48 Preludes & Fugues Society ("Das wohltemperirte Clavier")

Vol. 1. Nos. 1 to 12; Vol. 2. Nos. 13 to 24; Vol. 3. Nos. 25 to 34; Vol. 4. Nos. 35 to 45. Edwin Fischer (piano). Each volume contains 14 sides, 7-12" discs, price \$17.50 per vol. (except Vol. 4, Set VM-334, price \$14.00).

Bach Goldberg Variations

Wanda Landowska (harpsichord). 12 sides, 6-12" discs in a Society Album, price \$15.00.

Beethoven Piano Sonata Society (32 Sonatas)

Vols. 1 & 2 (Out of print; no longer obtainable)

Vol. 3. Nos. 13 ("Pastorale"), 19, 31

Vol. 4. Nos. 2, 14 ("Moonlight"), 26 ("Les Adieux")

Vol. 5. Nos. 11, 20, 25 ("Appassionata")

Vol. 6. Nos. 18, 6, 8 ("Pathétique")

Vol. 7. Nos. 1, 10, 28

Vol. 8. Nos. 3, 17, 22

Vol. 9. No. 12 ("Funeral March") & 21 ("Waldstein")

Vol. 10. No. 29 ("Hammerclavier") Reviewed on page 2.

Vol. 11. Nos. 4 & 16

Artur Schnabel (piano). Vols. 1 to 8 & Vol. 11 contain 7-12" discs each, price per vol. \$17.50. Vol. 8 & Vol. 10 (VM-405) contain 6-12" discs each, price \$15.00 and \$12.00 respectively.

Beethoven Violin Sonata Society (10 Sonatas)

Vol. 1. Nos. 1, 2, 3 Vol. 2. Nos. 4, 5, 8

Vol. 3. Nos. 7 & 9 ("Kreutzer")

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Delius Society

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Vol. 4. E flat major, Op. 50, No. 3; C major ("Emperor"), Op. 76, No. 3; F. minor, Op. 20, No. 3.

Vol. 5. D major, Op. 20, No. 4; F major, Op. 74, No. 2; F major, Op. 77, No. 2

Vol. 6. C major, Op. 1, No. 6; E major, Op. 54, No. 3; A major, Op. 53, No. 1; G major, Op. 64, No. 1 The Pro Arte String Quartet. Each volume contains 14 sides, 7-12" discs, price \$17.50 per vol.

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Vols. 4, 5, 6. Così fan Tutte

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Lili Krauss & Simon Goldberg. Each volume contains 14 sides, 7-12" discs in a Society Album, price \$14.00 per vol.

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Vol. 3 Symphony No. 6 in D minor, Op. 104 & String Quartet in D minor ("Voces Intimae"), Op. 36. Finnish National Orchestra conducted by Georg Schneevoigt; Budapest String Quartet. 14 sides, 7-12" discs in Set VM-344, price \$14.00.

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Vol. 4. 30 Italienisches Liederbuch Songs. Elisabeth Rethberg, Ria Ginster, Alexander Kipnis, & Gerhard Hüsch with piano accompaniments.

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* For this set an album will be furnished for an additional 50c.

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B	Brunswick
BP	Brunswick-Polydor
BAM	Boite à Musique
C	Columbia (CM, Masterworks Set)
D	Decca
G	Gramophone (H.M.V.)
GSV	Gramophone Shop "Varieties"
GT	Gamut
MC	Musicraft
T	Telefunken
TI	Timely
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(See also Reviews and Society Sets)

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No. 8 in E minor, Op. 59, No. 2. Budapest Quartet. 4-12" in VM-340, \$8.00.

No. 14 in C sharp minor, Op. 151. The new Busch version is reviewed on page 2.

No. 15 in A minor, Op. 152. Léner Quartet. 5-12" in CM-273, \$7.50.

No. 16 in F major, Op. 153. Busch Quartet. 4-12" in VM-287, \$8.00.

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(See under Society Sets for the Schnabel recordings of the 32 Piano Sonatas)

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No. 27 in E minor, Op. 90. Egon Petri. 2-12". C-68883/4D, \$3.00 the pair

No. 29 in B flat major ("Hammerclavier"). Wilhelm Kempff. 5-12" in BP-4, \$7.50.

No. 52 in C minor, Op. 111. Egon Petri. 3-12" in CM-263, \$5.00.

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(See also Reviews and Society Sets)

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No. 3 in C minor, Op. 101. Budapest Trio. 3-12". D-25627/9, \$2.25 the set*.

Variations on a Theme by Haydn, Op. 56a. N. Y. Philharmonic-Symphony conducted by Toscanini. 2-12" in VM-355, \$4.50.

Variations on a Theme by Paganini, Op. 35. Egon Petri (piano). 2-12", C-69027/8D, \$3.00 the pair.

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(See also Reviews and Ballet Records)

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(See also Reviews)

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Dufay: Adieu m'amour & Isaac: Hélas que deura mon cuer
Mozart: Sonata (Bassoon & Violoncello), K. 292
Jannequin: Ce moys de may & Au joly jeu
Costeley: Mignonne & Allons, gay, bergères
Dall' Abaco: Sonata (2 Violins & Harpsichord) in F major, Op. 3, No. 2
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